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## THE NATIONAL ACADEMY

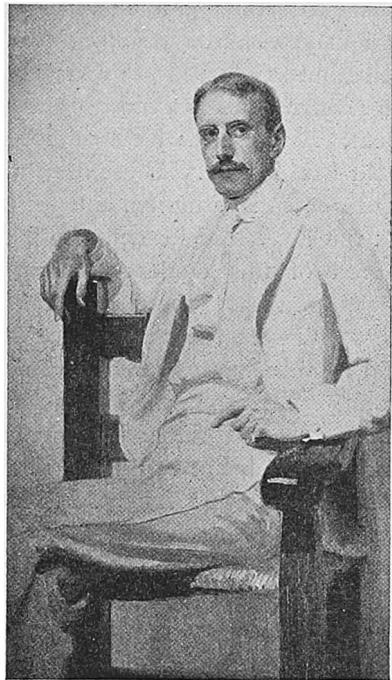
masses are not fortunate as patterns nor simple and uniform enough in color for the flat way in which they are treated. This has much to do with the lack of unity in the whole design.

Two spandrels between the entrance doors have been filled by C. Y. Turner, whose chance of imperishable fame will not be increased thereby. I do not recognize in them the thought or work of the painter of the decorations in the Manhattan Hotel and the dining-room of the Waldorf-Astoria.



### S E V E N T Y - F I F T H A N N U A L E X H I B I T I O N O F T H E N A T I O N A L A C A D E M Y O F D E S I G N

THE NATIONAL ACADEMY OF DESIGN, being for the present without a home, is holding



PORTRAIT

BY WILLIAM  
M. F. RICE

its Seventy-fifth Annual Exhibition in the galleries of the American Fine Arts Building, 215 West Fifty-seventh street.

The display is in several respects above the average. There is more catholicity apparent in the selection and hanging of the exhibits; fewer indifferent canvases and an increase in the number of excellent ones.

Among the latter may be reckoned George H. Bogert's "Approaching Storm"; dark, lowering clouds over waves which are ragged with spray from the gathering wind. It is resolutely painted, perhaps a little muddy, but full of concentrated force, with a feeling intense and earnest. He also exhibits two little canvases of boats drawn up on the beach at Katwyk, exceedingly clever in their color scheme and in the suggestion of blustering weather. But they are open to the fault I find with much of this painter's work. His motives are rambling. He browses upon nature in too many different localities to catch the true inwardness and spirit of every one. If he would but come to a halt somewhere, he would produce something far better than technically clever, for he has the power. There is nothing to indicate where the study was made for "Approaching Storm"; it represents ocean, as it might appear in any northern latitude, and there is a feeling of universality as well as of intimacy in the picture, which makes it count.

The winner of the First Hallgarten Prize is Louis Paul Dessar, with a "Landscape with Sheep." It has a certain rugged force and some subtle use of color, but is not so agreeable a scheme of harmony or so shrewdly composed as usual, and the rugged strength which it aims at is secured rather trickily. J. Francis Murphy is represented once more by a little, smoky, autumnal scene, animated with bright greens, yellows and orange; identical in feeling with so many others. Is it possible that so accomplished a painter can have settled down indefinitely to this one motive? There are three landscapes by Robert C. Minor, one a tender little arrangement of soft greens and blues, very fascinating; another a large canvas, "Autumn." The latter, with a fine oak in the foreground, covered with golden leafage, a middle distance of field and corn-shocks, hills beyond, and a brilliant blue sky, broken with white clouds, is a noble picture; strong, luxurious and bracing. Hanging near it is a marine, "Shore-Bound Waves," by F. K. M. Rehn, more vigorous and fresh in motive than many of his later pictures. A great wave is arched over in the instant before it plunges; the coloring, on the under side especially, is beautiful in itself and very true to nature. There seems to be some lack of movement in

## SEVENTY-FIFTH ANNUAL EXHIBITION

the water, but as a whole it is a most satisfactory picture.

"A Long Island Road," by Irving R. Wiles, with its vista of glaring sand, fringed on one side with a row of trees in sharp perspective and flat downs upon the other, is extremely agreeable; lacking any particular masterfulness, yet done with considerable assurance and cunning. Of three exhibits by Charles Warren Eaton, perhaps, "September Moonrise" is one's preference. A. T. Van Leer is represented by two: "October" and "Connecticut Sheep Pasture," both vigorous, faithful records of nature; and Howard Russell Butler sends a "Landscape," in a striking scheme of strong and delicate colors. But they are not very knowingly fused and the result is a trifle hard. Two moonlight scenes upon the Maine coast are shown by Bruce Crane. "The August Moon" scarcely suggests the effect of moonlight; perhaps because it is so outspoken, with so little suggestion of reserve or mystery. "A Summer Night—Maine," is far more pleasing. There is tenderness of treatment here, especially in the sky, while the velvety texture of the grass under the influence of the moonlight is admirably expressed. Another night piece is sent by Leonard Ochtman, "Moonlight on the Sound"; a stretch of grey lawn, closed in with the sooty foliage of trees, except where a peep of blue water shows through in the centre of the picture. It is almost a very charming subject, of the lyric order; yet the harmony of the color scheme is scarcely completed. The blue water and the different tones of black are exquisite, but the grey of the grass seems to fail to accord with them. Consequently the feeling of the picture is a little inert, instead of being entirely tranquil.

The portraits this year are not as interesting as usual. The strongest is a head and bust, "Portrait of Gen. Thomas Davies," by Eastman Johnson, who also shows a large canvas of "The Hon. Whitelaw Reid," which is superficial in treatment alongside the virile method of the other one. Avoiding, on this occasion, any violent effect of color and placing his subject in a simple and very agreeable pose, Frank Fowler, in a portrait, presumably of Mr. A. G. Hyde, has produced the best picture of any I have seen of his. A fine unity of feeling is maintained throughout; the hands

are well drawn and the white-haired head, although a little hardly set against the background, is firmly modeled and good in its flesh painting. Carroll Beckwith, in his two portraits, has swung too far in contrary directions. His "Dr. Wood," admirable technically, is almost too starkly direct in its pose and general treatment, while the "Portrait of Mrs. Jennings," albeit very gracious, savors a little of affectation and excessive sweetness; and really the stone pedestal on which she leans is neither in drawing nor color-quality up to the average of the rest of the canvas. There is a "Portrait of Mrs. Wiles," by her



PORTRAIT OF SYLVIA

BY WILLIAM  
H. HYDE

husband, the lady in white with a background of trees and foliage; pleasant enough, but rather trivial in feeling, with a scarcely satisfactory adjustment of the figure to the frame. A good straightforward portrait, evidently characteristic and agreeable in color, though not very pictorial as a composition, is an unnamed one by William M. J. Rice. An agreeable little "Portrait of Sylvia" is sent by William H. Hyde and a large one of "Madame Duse," by Eduardo Gordigiani. She is sitting sideways on a chair, the elbow upon the back of it and her head resting on the hand. The figure, as far as the knees, is

## THUMB-NAIL NOTES

in shadow, a uniform tone, which robs the subject of animation and yet hardly suggests thoughtfulness. Yet the drawing and management of the draperies is excellent and the picture is quite attractive.

The same painter shows a figure-picture, "Page de Louis XIII," in which the white satin costume of the boy, the carved wood-work of the chair and the rich hangings are most cleverly rendered. The textures throughout are admirable, but there is no centre of interest to the canvas, the same light plays on the whole; it is a mere pattern of color. Equally good in textures and much more agreeable in its scheme of color is Frank D. Millet's genre picture, "The Card Players." Every detail of the picture, however, is too equally and clearly in evidence. If this painter would but fuse his details and distribute lights and shadows, his pictures would gain a dozen-fold pictorially. E. Irving Couse shows a large canvas, "The Adoration of the Shepherds," which has a very reverential feeling, excellent drawing and skillful composition; but it is poor in color, which detracts from its impressiveness. The jury have awarded him the second Hallgarten prize for another subject, "Along the Quai," a French scene of fisher folk, vigorously and effectively painted.

If one picture more than another amongst the figure subjects attracted me, it was "The Awakening," by George R. Basse, Jr. It represents a young girl with hands clasped upon her knee. Her head is slightly lifted and the large eyes are looking up with an expression of wistful wonder, while a winged figure of a youth whispers in her ear. There is earnest study and purpose in this subject; a fascinating idea and sincere attempt to express it. The result accomplished is so good that the artist will do well to take it back to his studio and work still further upon it. In the matter of drawing, the length from the body to the knee is surely out of all proportion to the rest of the figure; the composition, also, lacks simplicity; the draperies distract it, and, perhaps, the youth's figure is too uniformly in the shadow. Then much of the effect of the color seems to have been secured by glazing instead of straightforward fusion of the color. However, criticism apart, I felt grateful for the picture. The artist had attempted so much and come so very near succeeding.

## T H U M B - N A I L   N O T E S

THE NATIONAL SOCIETY OF MURAL PAINTERS gave a dinner on January 13 at the National Art Club to a delegation of the Municipal Art Society of Baltimore. Other guests invited to meet them were the Judges of the Supreme Court of New York, Appellate Division, and the members of the Sculptor's Committee of the Dewey Arch.

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THE JURY FOR THE NEXT EXHIBITION of the Society of American Artists includes thirty painters, of whom twenty are either full or associate members of the National Academy of Design. On the other hand, the two Academicians and their associates recently elected are all members of the Society of American Artists. This is indeed reciprocity.

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THE UNITED STATES PAVILION at the Paris Exposition is to be decorated with mural paintings, the supervision of which has been entrusted to Frank D. Millet, who achieved such a well-earned reputation as Director of Decoration at the Chicago World's Fair.

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THE CARNEGIE INSTITUTE, PITTSBURGH, PA., announces the purchase by the fine-arts committee of the following paintings for the Institute's permanent collection: "Boulevard des Italiens, Paris," by Jean François Rafaelli; "Fifth Avenue in Winter," by Childe Hassam; "Anaglyph of Trajan in the Roman Forum," by Luigi Bazzani; "Judas," by Henry O. Tanner; "Portraits," by Lucien Simon; "The Boats," by André Dauchez. The picture by Dauchez was awarded the medal of the third class and a prize at the fourth annual Carnegie Institute exhibition, and the one by Simon was awarded honorable mention.

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A TRAVELING SCHOLARSHIP, in lieu of gold and silver medals, is to be awarded this year by the T-Square Club of Philadelphia for the highest averages of the year in the monthly exhibitions. It will enable the recipient to take several months' travel in Europe.